

SINHALESE MAGIC AND SPELLS.

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Apart from ceremonies, dances and incantations performed for averting what is believed to be the evil powers of spirits and demons, there is a class of magic, which is practised to some extent in Ceylon with the object of casting spells on others and causing them injury. The methods pursued for this purpose are designed with a degree of elaboration showing the wide and varied extent to which the cult has been carried among the Sinhalese at one time or other.

Black magic is practised for causing injury to men as well as animals and even to trees and inanimate objects. In this connection the influences of the senses, such as sound, sight, smell, touch, taste and mind are all brought into bearing.

The aspects of planetary movements indicating times of the year, month and day and the phases of the moon are also taken into account in the practice of black magic in addition to designs, drawings and incantations.

The rites and incantations practised for injuring individuals take the form of sympathetic magic either worked through the association of ideas of similarity or of contiguity or both. In both these the assumption is that things act on each other at a distance "through a secret sympathy, the impulse being transmitted from one to the other by means of what we may conceive as a kind of invisible ether, not unlike that which is postulated by modern science for a precisely similar purpose, namely, to explain how things can physically affect each other through a space which appears to be empty."

In the one case it is believed that an effect resembles its cause, and in the other it is believed that things, which have been once conjoined or had been in contact remain, and in such relations that whatever is done to the one must similarly effect the other.

The following is a rough classification of some of the methods believed to be effective in causing injury to others:—

1. The selection of maleficent times and hours.
2. The reciting of verses with a particular arrangement of letters and syllables known as vaskavi (verses that cause evil).
3. The reciting of charms.
4. The casting of evil eye (esvaha).
5. Utterance of evil words (kata vaha).
6. Direction of evil thoughts (ho vaha).
7. Direction of confusion through imprecations (evol).
8. Direction of devices (devol, angam, pilli).
9. Devising of traps (hadi).
10. The direct charming of objects (huniyam).

Persons who practise black magic consider that the evil effects of their efforts are intensified when they select certain special times and hours for their practice. Every day, hour and moment are either auspicious or inauspicious in accordance with the movements of the planets. Some times are auspicious for all activities, other times are neutral, some others are maleficent. The charts which are prepared by astrologers who calculate the aspects of the planets give particulars of these hours computed each year for the guidance of those who believe in them. A person intent on doing a maleficent act selects the most maleficent time for his activities.

In addition to auspicious and inauspicious hours prescribed for general purposes, there are other means adopted to intensify the effects of these devices.

There are several books in Sinhalese dealing with this matter. One is known as Yama Kāla (the hours of the god of the nether world). Another Brahma Kāla (the hours of Brahma). There are also Paucapakshi and Indragurulu.

I have not seen a copy of Brahma Kāla, though mention of it is made in other works. The Yama Kāla consists of 165 four-line verses. A translation of Yama Kāla made by me is published in the Ceylon National Review, Vol. 2, Page 202. I quote here a few verses from this book:—

- | | | |
|----|-------------------|--------|
| 5. | විචිත දවසට | වන්නේ |
| | එලි උනු පස් පැය | කින්නේ |
| | යම දෙවි වයඹට | යන්නේ |
| | එ වෙලාවට පල | යන්නේ |
| 6. | අමු කහ අලයක් | අරගන |
| | හබ අඳුරගෙ නම | ලියමින |
| | දුම්ඳි මල් කටුවෙ | නියන |
| | එකසිය අටවර | මතුරන |
| 7. | සුදු කඩමල්ලක | අකුලන |
| | අකුලා නම ඉතේ | තබන |
| | යන්ට පිටත්වෙලා | සොදින |
| | ජපකළ කහ අලය | රැගෙන |
| 8. | ගම් හබ අය මග එන | කොට |
| | මගදි සරිලා ඔහු | හට |
| | ජපකළ අල රැගෙන | අනට |
| | මුනබලා තිදසු | කලට |
| 9. | තුන් දවසින් මරණ | ඔහුට |
| | ඉසිවරු පැවසූ | සැරියට |
| | තුන්මස පසුවෙන | අතරට |
| | තම සදෙනෙක් මැරෙති | එවිට |

On Sunday, five peya (2 hours) after sunrise Yama Devi (God of the nether world) goes towards the north-west. Start at that hour, take a fresh turmeric (Curcuma Longa) root, write on it the name of your rival, place it on a tray of flowers, fumigate it with

Dummala (resin) after repeating the charm a hundred and eight times, tie up a folded white cloth round your waist and keep the root secured in its folds. When you meet the person who has a quarrel with you, take the charmed root in your hand, look intently at his face and break the root. In three days he will die, and according to the words of the Rishis, before the lapse of three months six others of his relatives will meet with death.

Pancapakshi and Indragurulu deal with the arrangement of letters and syllables identified with animals and placing them in position in accordance with their antagonism or friendliness.

Vas Kavi or Verses for Inflicting Evil.

In the composition of Sinhalese verses, poets have directions as to the arrangement of certain letters and syllables. Such arrangements are either beneficent, neutral or productive of evil. These affect the poet himself and in a minor degree those who recite the verses. But in preparing Vas Kavi, that is, verses composed specially for causing injury on others, the poet follows certain directions which enable him and his readers to be freed from the evil effects, but in which he directs the evil towards a particular person or object.

Sinhalese grammars give brief directions as to the composition of verses and indicate the proper use of letters and syllables to avert these evil effects. These consist of: arrangement of long and short syllables in groups of three known as *Gana* of which there are eight, four being beneficent and four maleficent; letters which are auspicious and inauspicious; and letters represented as animals whose conjunction is good or evil, according to the character and antipathy of animals placed side by side; also auspicious and inauspicious sounds and auspicious and inauspicious objects and terminal letters used in rhyming a verse.

There are eight *Ganas*. These are described in the following two verses in the "Heladivābhidānavata." :—

බුමි ගණේ ගුරුම තුනයි සිරි සැප දෙයි	ම	ගණේ
දේව ගණේ ලගුම තුනයි ආයුස දෙයි	න	ගණේ
වායු ගණේ අගට ගුරයි අඟිපුම් වෙයි	ස	ගණේ
සුරි ගණේ මැදට ගුරයි රෝග වඩයි	ජ	ගණේ
මැදට ලගුයි දිවිමර වෙයි වන්චි ගණේ	ර	ගණේ
මුලට ලගුයි දීර වඩයි වාසි ගණේ	ය	ගණේ
අගට ලගුයි විනාසවෙයි අහස් ගණේ	ක	ගණේ
මුලට ගුරයි සැප පැමිණෙයි වසු ගණේ	බ	ගණේ

Earth Gana three long syllables brings prosperity is (M) Gana

Divine Gana three short syllables brings long life is (N) Gana

Wind Gana ends with a long syllable brings exile is (S) Gana

Sun Gana middle with long syllable brings sickness is (J) Gana.

The middle is short syllable brings death the Fire Gana is (R) Gana

The first is short syllable brings enterprise, water Gana is (Y) Gana

The last is short syllable brings destruction sky Gana is (T) Gana

The first is long syllable brings health lunar Gana is (B) Gana.

The following is the classification of auspicious and inauspicious letters, viz:—

ඵ ක ය ම ර ජ අ ණ න ල ආං	අවා	කර
උ ප බ ග හා භර නම් නිරි ලි	අම	ර
සුර කර පෙර පසු වැඩ දේ	අවා	කර
නසා සුබ සියල් නරකුරු මැදුම්	ස	ර

a k y m r j a n l ng are evil letters; u p b g h are human letters; the rest of the letters of the alphabet are divine.

If divine letters are placed at the beginning of a verse, or on either side of a name, they bring good luck,

and evil letters destroy all good; as for human letters, their effect is neutral.

There are eight divisions of letters into different animals.

Four of the animals are direct enemies of each of the four others respectively. They are as follows:—

Mongoose	අ ම න ල	a o t l	Buffalo	ආ ඩ ද ව	a ò d v
Owl	ඉ ක න ස	i k n s	Leopard	ඊ ග ප හ	í g p h
Cobra	උ ජ බ ළ	u j b l	Horse	උ ට ම අ	ú t m n g
Crow	එ ඩ ය	e d y	Deer	ඒ ඤ ර	á n r

Of these, the mongoose, buffalo, owl and leopard are direct enemies of cobra, horse, crow and deer.

In arranging the letters in a verse, an antagonistic letter to the letter, with which the name of a party regarding whom the verse deals with, brings him evil.

එක දෙක තුන සතර කොමනා	අවට	ගැණ
පසට පසට ගැණ දුටු අමිතුරු	යො	නින
මරණ සෝක ලෙඩ වැසනය දිළිඳු	දෙ	න
අනිටු මෙ යොන් දැනැදින කවි බඳිනු	ගෙ	ණ

Count the letters in the order of one two three four

In each group of five letters if unfriendly animals are placed

Death, sickness, calamity and poverty will result

So recognize these evil animals in the composition of verses.

There is also a classification of auspicious and inauspicious sounds. Inauspicious sounds, if placed at the commencement and the end of a verse, bring ill luck, whereas auspicious sounds placed in a similar way bring good luck.

සුව සිරි පින් සුව, සුසිරි සතුටු අම බද
දිය වැඩ නදන් සොම්නස්, පිවිතුරු වෙසෙස් යාපන්
දෙනෙ දේ රැකේ, පිතිටා ඉටා සුවටා
බලාපොයා සද, සොද, පැහැදේ බෙජේ නිරවේ
වැවේ වේ පවති සිරිමත් මෙ අද සද හා
යළිද ලොවැට මෙන් ගෙණ නිසු බැඳුමෙහි යොදන්නේ

හුසුව නොසිරි අකුසල් පවි දුසිරි නොසතුටු
නැසුම් දෙමිනස් අපවැඩ පිඩා මරණ දුක් හා

නොවේ නොනාඩුරු නොහටා නොපිතිටායේ
කණ ගොලු බිහිරි පිල පිළිකුල් කලි දුඬුල්වේ

මිලි සැලුම් සෝ වැහැසුම් හැඬුම් ගිගිරුම් බැඳුම්
බිඳුම් වැනසුම් පහලු, නැති ඉතිදු සදහරණේ.

Words such as:—

Health, fame, happy, good, prosperity, pleasure, divine influence.

Fame, strength, joy, purity, ability, virtue, victory, life,

Protection, stability, success, satisfaction.

Brightness, completion, good, clear, ease, stability, growth, continuance,

Existence, stability, these and others of similar purport.

Take these in accordance with the usage of the world, and employ them in composing verses of praise.

Bad, misery, demerit, sin, evil, unpleasant,

Destruction, sorrow, harm, ill-treatment, death, suffering,

Despair, unsteady, useless, wavering,

Blind, dumb, deaf, lame, disgust, dirt, weak,

Drooping, unrest, weeping, sobbing, crying, thunder, binding,

Breaking, destruction, waste, no, and words of this nature should be avoided.

There are objects, whose mention at the commencement and at the end of verses, are auspicious and others inauspicious: words as Buddha, Brahma gods, teachers, gold, cows, rivers, honey, etc., are auspicious; and war, fire, lightning, hell, evil spirits, etc., are inauspicious.

බෝසත් බඩ ලවිඳු මෙහෙසුරු දෙවිඳු මුනි ගුරු
සුරතුරු රුවන් බදකළගෝ ගහ මගුල්මි මේ

මහසෙල්සෑ විමන් නී රජ ගජ කුසුම්කැන්
රිවි සද සිරි සරසවි ලමා සෙමර සක්සත්

දිය රම් කදකුමරු ලෝපල් වරුණ වෙසඬුණ
මඩලග සැවි විදුරුඅවි ඉති ලොව මගුල් වත්තම්

අනුමයදන් අනග අසුරිඳු හන් හිරිඳු යල
 විතුරු උමතු බලදෙව් නමස් අරිටු විරිදුසන්
 යුදහිනි නල සෙන ගුවන් වළ බා ගිලුව
 නරක රකුස් බු පියස් යම සැබොලට මගල්
 සිකුරු දුම්කොහළි පලග නිවට ඉඳු දුල්
 මෙ අ පටන් අවසන් බැඳුම් ගරහන් විසතෝ

In regard to letters placed at the end of rhymes, there are four letters which bring ill luck if used, unless they are preceded by other letters similar in each case. The letters thus counter-indicated are ya, va, ha, n.

Instances are related of poets who failing to observe these directions have suffered. The more popular a work and the more read it is, where rules of letters have not been followed, the greater is the evil effect on the author. There is an instance related of a Sinhalese poet Vättāwe Unnānse (The Buddhist monk Vättāwe) who composed the well-known Sinhalese poem Guttala Kavya. It is said when the poet composed his work he was very proud of his achievement and sent it to another learned monk a poet of great eminence and asked him for his opinion on the work. The critic pronounced it to be an excellent poem of exceptional beauty and merit, but added that Vättāwe will this time become an exile" for the *Gana* (syllable) in the first verse spelt for him disaster. Vättāwe saw that he had courted disaster, and without waiting for some calamity that was likely to send him to exile, he voluntarily left the Island and travelled in distant lands.

However, in *Vaskavi* or verses composed specially for the purpose of directing evil influence, the composer follows instructions given for the combination and arrangement of letters and sounds, and direct them against the object of his animosity or the animosity of the person who employs him. The practice of *Vaskavi* is still fairly common in the Island. Sometimes a person engaged in litigation goes to a poet and gets verses composed and reads them for a number of days

to bring confusion of mind to his adversary; a person who loses his property through a theft goes similarly to a poet and gets verses made against the unknown thieves; a person who has some contest with another resorts to a similar resource. The practitioner makes more money out of such verses than from composing literary works.

Many instances are related of well-known Sinhalese poets who, on occasions, had composed effective *Vaskavi* for attaining some useful object.

There is the instance of Kunkunāwe Unnanse, who finding a branch of a Bo tree overhanging a shrine room, and not wishing to cut it down being a sacred tree, composed and recited a verse which had the effect of breaking down the branch.

It is related of the Poet Totagamuwe Sri Rahula Thero that on a certain occasion a Hindu Sannyasi, who was carrying an image of the god of Kataragama, refused to uncover and show it to him when the Poet composed and recited a verse which had the effect of burning the drapery which covered the image and exposing it to his view. The following is the verse reputed to have been composed on this occasion:—

පතිඳු රුඳු නැගී දද බැඳ නඹර	සිඳු
විරුදු දින දරණ තෙද නලිනිකල	අඳු
දලිඳු නද නිඳුනි හිමිවන තෙදිය	මුඳු
පසිඳු බබ සරණ දකුමට මසින	අඳු

Another Poet Barana Ganitayā is said to have composed the following two verses to recover his wife who had fled from him on one occasion:—

අත්බර අයුද දරමින් සිටි කද කුම	ර
යුත්තෙද අසුර යුදවනි ජය ගතෝ පෙ	ර
පත්කර නුදුනිනම් මගෙ දිගැසිය පට	ර
අත් අරවා ගනිමි මම තගෙ කදිර පු	ර

පවරා කදිර පුර පුද ලබනා තුම්මා
 නොහැරා මම නියමි ඇතිදුක් නොව නිම්මා
 පවරා හුදුනි නම් මගෙ දිගුසිය නම්මා
 උදුරා මම ගනිමි තගෙ වල්ලී අම්මා

Kandakumara! who bears weapons in his hands, who
 In the past vanquished the Asuras in battle
 If thou dost not recover my wife for me
 I shall send thee away from thy city of Kadiragama.
 The great one who is receiving homage at Kadirapura
 I am telling thee without reserve the sorrow that
 has fallen me.

If thou dost not cause my wife to repent and come to
 me

Know ye, I shall wrest away from thee thy consort
 Valliamma.

Incantations.

Charms are also recited for causing evil to others,
 but these charms are usually accompanied by other
 devices. Incantations are composed by bringing
 together letters, syllables and words and arranging
 them so as to be effective in gaining the required results.
 Almost all Sinhalese charms are of old origin, some
 dating to thousands of years. Some of the charms are
 in colloquial Sinhalese, others are a mixture of
 Sanscrit and Sinhalese words and a large number are
 derived from Maldivian known as Kaldu. The
 similarity of some of the words in the old Maldivian
 language and old Sinhalese, especially as seen in charms
 and incantations, opens a wide field for inquiry as to the
 identity of the aboriginal inhabitants of Ceylon and
 the Maldives. A number of charms contains words of
 Telugu, Canarese, and the languages of Deccan.

Evil Eye, Evil Words and Evil Thoughts.

There are persons to whom are attributed certain
 powers, through which they are able to cast spells on
 others without any charms or devices. These persons
 often do not cause the injury voluntarily, but their
 look, words and thoughts when directed towards an
 object or a person affect such persons adversely.

Esvaha or evil eye is averted by many a device,
 for instance, one commonly notices a scarecrow or the
 skeleton of the head of a buffalo or some strange object
 in a garden or field where cultivation is carried on.
 These objects being conspicuous attract the eye of the
 passer-by before he could observe the cultivation and
 the evil effects of his sight or words or thoughts there-
 fore strike the scarecrow and the growing crop is saved
 from disaster. Similarly one notices a chank shell or
 bell hung round the neck of cows, bulls and horses as
 a protection against similar evil effects. Children are
 made to wear amulets for the same reason.

Hūniyam is the generic term for all forms of charms
 and spells, that are used with some device for controlling
 the activities of others and for causing them harm and
 injury. One of the principal forms of *Hūniyam* is what
 is known as *Ina* or controlling the will of others. For
 this purpose, various charms and articles are used. A
 person, seeking a favour from another, will wear a
 flower, use a perfume or oil or carry a stick or an amulet
 or give some charmed food or drink. These devices
 are believed to gain him the favour of the party
 concerned. A man in love will resort to similar devices
 for obtaining favours.

“Marangana Sāhālla,” describing the temptations
 to which Prince Siddhartha was subjected to by the Evil
 one, gives a description of a medicament, which describes
 in general the preparation of such drugs and their use.

- | | |
|---------------------------------|---|
| 139. සද අදුන් බෙහෙතුන් මරහන එදි | න |
| රද ගලේ නොට පෙකර මතුර ග | න |
| එද මදන සකු බේනට දිසි ල | න |
| සොද පස් තෙලෙන් අඩුසද ගුලි කර | න |
| 141. ඉනා ගුලිය අඹරාලා මතුර ගෙ | න |
| තනා දෙබැම පිට නලලේ නිලක ල | න |
| මනා ලෙසට අඹරා බෙහෙත් ගුලි තු | න |
| ඉනා වෙලා එන්දුසි අප අදහ ගෙ | න |

On that day the daughters of the Evil one, having prepared the medicament.

Having charmed it on the washerman's stone at the bank of the stream

Getting the demon of passion to take possession of the drug

Made it into pills by mixing it with five kinds of oil.

Having prepared and charmed the Ina pills

Rubbing the same on the eye-brows and on the forehead

And with these three pills well prepared (said they)

Will he be attracted to us and come to us?

Another form of charm is known as *Angang*. When the person who charms blows his breath on to the victim, it is believed that the victim falls down in a fit.

Pilli is another form. Where mummified animals and human beings are used, it is believed to be so effective that an evil demon takes possession of the mummy which moves about and carries out orders. The dead bodies generally used are those of beetles, owls and human beings. In the case of beetles and owls the evil one is able to fly and attack a particular person and cause him injury and illness. In regard to human forms, the *Pilli* is used for causing the death of a named person who is at a distance. The performer repeats his incantations on a dead body at a graveyard or the mummified body of a child. When the charm becomes effective, the demon takes possession of the body and gives it animation. On this, he places a sword in its hand and orders it to its destination, even if the victim may be hundreds of miles away from the place. The performer himself is said to run a risk, for if the *Pilli* find that it is not able to attack the victim owing to precautionary measures taken by him by the use of an amulet or a counter-charm, the *Pilli* returns and

kills the originator. There are numerous stories current regarding such practices not only as village gossip, but such incidents are related in stories dating back several hundreds of years. There is such a story in the *Saddharmāṇkāra*, a prose Sinhalese work, an adaption of a Pali work *Rasavāhini* written about the eighth century A.C. The story is worth repeating. A king's revenue officer made his periodical visit to a sea coast town for the collection of taxes. The advent of the revenue officer was heralded with much pomp. The streets and houses were decorated for his reception, and a special house prepared for his stay. He was received by the elders of the place and conducted in procession. On this occasion, while he was passing a certain street inhabited by wealthy traders, a lady of exceptional beauty attended by her maids was watching the procession from the terrace of her house. The revenue officer happened to notice her and was so infatuated with her beauty that he sent presents and a message to her inviting her to come to him. The lady indignantly refused the overtures and told the messenger that her employer was a foolish deluded man and that she was a married woman faithful to her husband who was away on a voyage. The revenue officer was not deterred by this message, but thought that, if he were able to get the husband killed, he may have a chance of marrying the woman. With this object, he called together expert magicians and asked them whether they could devise a charm by which this merchant who was on board his ship could be killed. One magician agreed. The revenue officer accompanied him to a cemetery where the magician selected a corpse and his incantations were so effective that he was able to make an evil demon take possession of the corpse. A sword was placed in the hands of the demon and he was ordered to proceed and destroy the merchant. People in the ship saw an evil one approaching them and they

were struck with terror. The merchant who kept himself self-possessed knew the method of averting such calamities. He was a religious man and he ordered all his men to join him in the meditation of universal goodwill. This acted as a counter-charm, and the demon turned back and returned to the magician. The magician sent him back three times, and three times he returned and on the last occasion the demon turned on the magician and the revenue officer and hacked them with the sword intended for their victim and killed them on the spot.

Another from of *Hūniyam* is to charm a thread or the stem of a creeper and make the victim step over it. The thread or the creeper is kept with the magician, and until it is destroyed the victim is believed to suffer in various ways.

There is also a charm, that is very often used by litigants to confuse the minds of witnesses. The name of the victim is written on pieces of palm leaf which are charmed and dropped in a vessel filled with water. At the time the witness is to give his evidence a person takes the vessel of water and starts shaking it. It is believed that as long as the process of disturbance is continued the mind of the victim gets disturbed, and he is prevented from giving coherent answers to questions put to him.

Another method of causing temporary inconvenience to one's enemies is to engrave the victim's name on a piece of charmed metal, and at any time desired the metal plate is put on the fire; as long as the metal is on fire the victim is said to suffer pain, and when the metal sheet is taken out of the fire and cooled, the victim recovers. The construction of a small image to represent a victim and the use of pins and needles at various points is largely resorted to, and there are a very large number of such devices. The following verses

from *Dhātu Sāntiya* ධාතුසාන්තිය repeated as a curative measure for ills caused by spells, give descriptions of a large number of such devices:—

- | | | |
|-----|---|------------------------------|
| 49. | පස් ඉටි අරගන රූපෙ තන
නමකුරු පිහිටා කටුද ගස
සොහොන් පොළේ පස් යට වලල
කේස දතු අන යට ඉගිලෙ | න්තේ
න්තේ
න්තේ
න්තේ |
| 50. | හොඬල අළේ ගෙන රූපෙ කප
පස්ලො වානේ කටුද ගස
සතර සන්ධිතුල රුදු කර
උම්ඳතු අණයට ඉගිලෙ | න්තේ
න්තේ
න්තේ
න්තේ |
| 51. | දිවි සම් මුව සම් ගෙන විගසි
ජම නැකන නම රුවද ලිය
ගසමින් විස කටු මතුර ලසි
දෙනන දතු අණයට ඉගිලෙ | න්තේ
න්තේ
න්තේ
න්තේ |
| 52. | ඉඹුල් ලිය ගෙණ රුවට නෙල
දවස නැකන නමකුරු පිහිට
අකර නවයට කටුද ගස
අකුදතු අණයට ඉගිලෙ | න්තේ
න්තේ
න්තේ
න්තේ |
| 53. | කිකිලි බිජුද ගෙණ ඇස්ස ගස
ඉසකෙස් ඇදි වන තුල් දම
සියොගන සැමතැන ගෙඩිද නැගෙ
සිරොදතු අණයෙන් ඉගිලෙ | න්තේ
න්තේ
න්තේ
න්තේ |
| 54. | රැගෙණ එද කඩදසි වලි
නමරුව ඇද දිම් කැදලි දම
සියොගන සැමතැන ගෙඩිද ගැස
ශ්‍රීව ධාතු අණයෙන් ඉගිලෙ | න්තේ
න්තේ
න්තේ
න්තේ |
| 55. | පැහිරි ගෙඩිය ගෙණ ඇස්ස ගස
ඉසකෙස් මුත්‍රා වැලිද දම
ගෝරු මඩේ යට සිරකර මි
තබා දතු අණයට ඉගිලෙ | න්තේ
න්තේ
න්තේ
න්තේ |
| 56. | නම ගිය අඩියේ වැලි ගණිමි
මතුර දළුක් හිර කරවා ග
තැන තැන සියොගන කේදි වැටෙ
අභිධාතු අණයට ඉගිලෙ | න්තේ
න්තේ
න්තේ
න්තේ |
| 57. | ගඩොල් කැටි නම රුවට නෙල
සුංචර අකර අකුරු ලිය
හුඹිස් අරණයේ මතුර දම
පරිධාතු අණයෙන් ඉගිලෙ | න්තේ
න්තේ
න්තේ
න්තේ |

58. සොහොන් අප්පු වැලි අතුරුද ග
නනා රූප විසකටුද ගස
අඟපන ගිණිපල් රුද කර
පාත්‍රාධාතු අණයෙන් ඉගිලේ න්නේ
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න්නේ
න්නේ
59. ඉතුරු අලේ නම රූපෙ කප
සිදුරු නැනුව විසකටුද එල
මතුර දපා ගස් අරණේ දම
ශරී ධාතු අණයෙන් ඉගිලේ න්නේ
න්නේ
න්නේ
න්නේ
60. සපදස වෙසියා ගෙණ තීර කර
නියපොතු ඉසකෙස් බෙල්ලට කව
දූපකර කුරු පහරේ යට කර
බුදුරැස් මාලාවෙන් උතුලු ව නි
නි
නි
නි
61. කපමින් තොල බෝ අලයෙන් රූ
ගසමින් විසකටු දූපකර සිට
සියොගන සැමනැන ගිණි විහි දෙ
රුවන් පිරින යෙන් කටු ඉගි ලේ යා
යා
යා
යා
62. කලු හබරල පන රූපෙ අදි
දූපකර අකුලා දිගේ දම
සියොගන කසමින් බිබිලි ගැසෙ
මිහිකන දූපනේ එමින නස න්නේ
න්නේ
න්නේ
න්නේ
63. සොහොන් කබලෙ පස් ඉටි උණකර
නනා රුවට පස් කටුගෙණ ගස
පස්කටු දරගෙණ ගිණියම් කර
දෙවොල් පෙනලි අණ අදහිට දුරල නි
නි
නි
නි
64. නවමැටි අරගණ රූපෙ නන
නනා රුවට පස් කටුගෙණ ගස
සෘෂ් සෘෂ් තුළ වාදන් බසි නි
විෂ්ණු දූපනයෙන් තීරකටු ඇදෙ නි
65. දෙහි තුන දූපකර කටුද ගස
නම නම ලියමින් කටුද ගස
ඉහින් පහල සියොගන වන වෙ
පත්තිනි දූපනෙන් එමින බසි න්නේ
න්නේ
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49. An image is made with five kinds of bees' wax, and after inscribing nine evil letters, a charmed needle is put through the image and buried in a cemetery.

50. An image is made of the root of Hondala (*Modacca, palmata yam*), and needles made of five kinds of metal are inserted.

51. A piece of skin of a leopard or deer is taken. An image is drawn and the name of the Nekat (constellation) under which the victim is born, is written and charmed needles are inserted through it.

52. An image is hewn of Imbul (*Eriodendron Anfractuobm* D.C.) stem, the names of the day, and the constellation under which the victim is born, are written as well as nine evil letters, and needles are inserted through these.

53. An egg is taken and after chipping it at the top some hair and a thread from a cloth worn by the victim is put in and charmed.

54. The image is drawn on a leaf and placed in a nest of red ants.

55. A fruit of *Citrus limetta* is taken and after chipping the top; hair, urine and sand are charmed and put inside and the fruit is buried in mud.

56. Sand from the footstep of the victim is taken and charmed, and placed inside the stem of Daluk. (*Euphorbia, antiquoran*. 2).

57. A brick is shaped like an image, evil letters are inscribed and thrown into an ant-hill in the jungle.

58. Ash, charcoal and sand from a place of cremation are taken and shaped into an image, and charmed needles inserted.

59. An image is made from the root of ginger (*zingiber officinale*: Rox) and needles inserted all round, charmed and thrown in a forest.

60. The cast skin of a serpent is taken and human nails and hair are stuffed into its neck charmed and buried in a bypath.

61. An image is made from the root of Tolabo (*Crinum asiaticum* 2) and charmed needles are inserted.

62. An image is drawn on the leaf of kaluhabarala (*Alocasia macrorrhiza*), charmed and rolled, and thrown in water.

63. Five kinds of bees' wax are melted in a skull, an image is made and needles inserted, and then heated in a fire made of the dry wood of five varieties of Citrus.

64. An image is made of fine clay and nine charmed needles are inserted.

65. Three lime fruits are charmed, the name of the victim written and needles inserted, etc.

It is stated that there are four thousand four hundred and seventy forms of evil spells practised by ill-disposed, cruel individuals to bring disaster on human beings.

The belief in the existence of these evils naturally gave rise to a class of charms and ceremonies through which the evil effects are counteracted. These counter-acting charms are of two kinds, first curative, second curative and revengeful. In the last case, not only is the victim cured of the ill effects, but also the person who is responsible for causing the spell is injured in return.

I give below two verses out of a large number of charms and verses to indicate the nature of the belief in being able to return evil for evil.

- | | |
|----------------------------------|-----|
| 8. උඩින් වඩින ඉරසඳු දෙවියන් බලයෙ | න් |
| තිමින් වඩින මිහිකන් ආදර හනි | න් |
| ආසින් තරු දමා කළවුන් එලාගනි | න් |
| ඉතින් යකුනි පලයන් පෙරලා කැපුවෙ | න් |
| 15. ගවයින් උගේ සිටිනා තැන් බලා | ගන් |
| ලමයින් උගේ යන එන තැන් බලා | ගන් |
| යහමින් උගේ වර්ගේ මුලම කා | ගන් |
| පෙරලා මෙනන කැපුවෙමි එතනට පල | යන් |

8. Through the powers of the gods Sun and Moon above and the grace of the goddess of Earth who is below Lay the perpetrators of this evil by dazzling them
Quit ye the evil one for I have severed the spell which will return to the doer.

15. Mark where the fellow's cattle are

Mark where his children go

Destroy his whole clan

I have severed the spell here and return ye to the evil doer.

The practice of counteracting and curative charms are naturally general and widely distributed, and the ceremonies are so numerous and varied that they will to be described separately. In the meantime, it may be briefly noted that these curative methods consist of charms, incantations, dances, the cutting of charmed lime fruits, creepers, roots, coconuts, pineapple and pumpkin and the giving of medicines after certain incantations. In the incantations, very often religious ideals are mentioned. A specimen of such a verse is quoted below :—

තුන් ලෙව් සතනට අමාරසය දෙන ගොතම මුහු වඩි	නෙයි
ලන්කර බුදුබව අසඹන ගණනක් දැනුමට එතුරු වෙ	නෙයි
පින්කළ මුහුදුගෙ දහමි ගුණෙන් මෙම යකුන්ට ගිණි හරි	නෙයි
මින් සන් අඬියට කළවින බන්දන එමුන අතින් කප	නෙයි

The Lord Gautama Muni arrived to give success to the three worlds

He attained enlightenment and for aeons became the teacher of the good message

Through the virtue of the words of the meritorious Teacher I send fire to these demons.

And I sever all evil spells in the name of the Great Teacher.